SAN FRANCISCO ART INSTITUTE

SPRING 1965

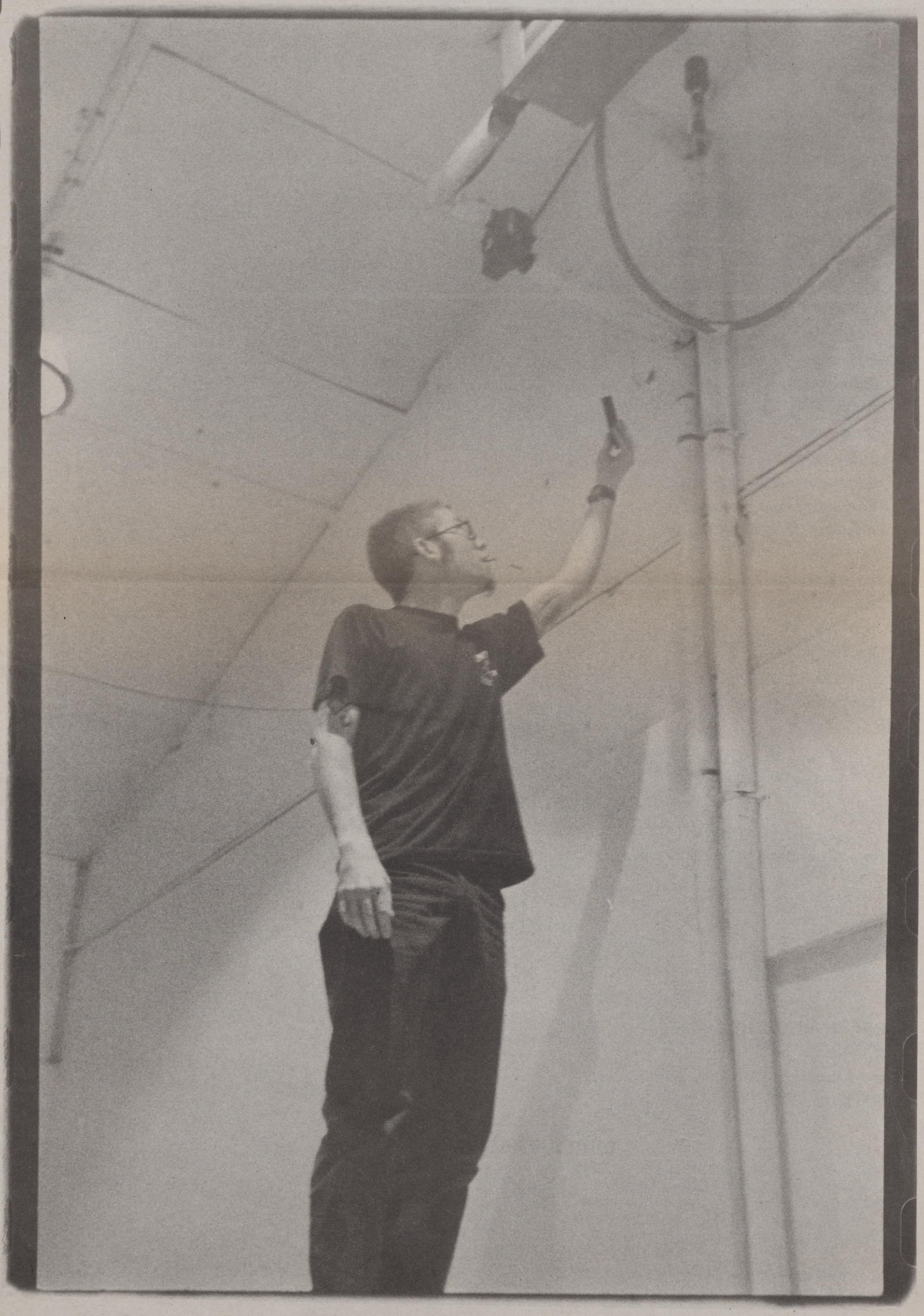


TABLE OF CONTENTS

Academic Calendar 3

Registration

Early Registration: Continuing Students 4
How to Register: New Students 5
Tuition and Fees 6

Undergraduate Program

Art History, Theory & Criticism 8
Ceramic Sculpture 9
Filmmaking 10
Interdepartmental 12
Letters & Science 14
New Genres 16
Painting/Drawing 18
Photography 20
Printmaking 23
Sculpture 25

Graduate Program

Graduate Interdisciplinary 29
Post-Baccalaureate Seminar 29
Art History, Theory & Criticism 29
Filmmaking 29
Interdepartmental 30
Letters & Science 31
New Genres 31
Photography 31
Printmaking 32
Painting/Sculpture 32

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JOE O'NEILL
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STUDIO 10
1994
photo by Channing Hansen

NON-DISCRIMINATION POLICY

The San Francisco Art Institute admits students to is programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Continuing Student

All 94/95 freshmen must obtain an academic advisor's signature before registering.

STUDENTS MUST OBTAIN AN ADVISOR'S SIGNATURE BEFORE ADD/DROP

Students with past due bills or fines MUST see the cashier and make appropriate arrangements before being allowed to register. Students on leave or mobility contact the Admissions Office to arrange registration.

Mon-Fri	Dec 5-9	ADD/DROP FOR ALL EARLY REGISTERED STUDENTS. Continuing students who wish to adjust their program due to time conflicts or over subscription of requested classes may add or drop courses selected in Early Registration December 5 through 9 All Add/Drops require an advisor or program director's signature MAKE-UP REGISTRATION for all students not yet registered REGISTRATION FOR ALL CONTINUING NON-DEGREE STUDENTS ACADEMIC ADVISING available in the Advising Office Monday 12noon - 3pm; Tuesday 1pm - 4pm; Thursday 91m - 12noon & 1pm - 4pm
Tuesday	Dec 6	GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. **(All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)**

New Student

Registration Instructions

NEW STUDENT REGISTRATION INSTRUCTIONS

CALL 1.800.345.SFAI TO SELECT YOUR SRPING CLASSES

NEW STUDENT REGISTRATION BEGINS DECEMBER 12

NEW UNDER GRADUATE STUDENTS

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may early register for classes in person or over the phone beginning December 12, 1994. If you do not early register, you may register in-person on January 11, 1995. **In both cases, you must be prepared to choose a tuition payment option (see page 6) and make an initial tuition deposit of $300 prior to (or at the time of) registration.**

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

FINAL SPRING '95 REGISTRATION

For students who do not pre-register, registration will be held on campus on January 11, 1995.

DEFERRAL/WITHDRAWAL

Early-registered new students who will not attend must withdraw in writing September 2, 1994 or be liable for tuition according to the refund policy published on page 6 of this Schedule of Classes. The $300 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the $300 registration fee in any of the two succeed

ing terms only if the request for deferral is received by January 10, 1995.

LATE ARRIVAL FOR SPRING '95 TERM

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-12:00 noon

II:1:00pm-4:00pm

III:4:15pm-7:00pm

IV:7:15pm-10:00pm

2.CHOOSE CLASSES WHICH APPLY TOWARDS YOUR DEGREE. WE STRONGLY RECOMMEND THAT YOU ENROLL IN THREE STUDIO AND TWO ACADEMIC CLASSES YOUR FIRST SEMESTER.

Three Studio Courses:

★ First Year Interdepartmental Core

★ Studio class in your major

★ Studio elective

Two Academic classes:

★ English Composition (Seminars in Myth, Language & Culture)

★ Art History Survey

New students who do not have prior college credit for English Composition must enroll in English their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisities. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-12:00 noon

II:1:00pm-4:00pm

III:4:15pm-7:00pm

IV:7:15pm:10:00pm

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is

especially critical for Letters & Science classes. If you have not received your transfer evaluation form please contact the Admissions Office. Before enrolling in Methods of Modernism, you must complete two semesters of Western Civilization, or equivalent courses including pre-20th century European history, philosophy and literature. If you have not taken these classes elsewhere, we recommend you enroll in Western Civilization (LS1) before taking Methods of Modernism (LS10). It is important to find a balance between academic classes in Letters & Science or Art History and Studio classes.

We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to Upper Division students only.

New students who do not have prior college credit for English Composition must enroll in English for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

PB AND MFA STUDENTS

New MFA and PB students may select their classes beginning December 12 by phone or in person. Call for an appointment. An outline of PBand MFAcurricular requirements can be found on page 26 of this course schedule.

MFA STUDIO SPACE

For Ceramic MFA students: limited space is available, see Department Manager regarding space use and use of facilities.

For Filmmaking MFA students: an editing room with a FKM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are alloted individual studios at 731 Market Street on a first come first serve basis.

For Photography MFA students: the department has dedicated one B&W and one Color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" Color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studiuo 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

Technicalities

TUITION AND FEES

REGISTRATION FEE

A non-refundable $300 registration fee shall be charged to all students upon registration. The $300 registration fee will be credited towards tuition. For continuing students who early register, the $300 registration fee will be due and payable, and non-refundable as of January 2 and may be covered by payments on a tuition payment plan (see below). For new students, the $300 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at regular registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by $605.00

12-15 units: Pay a flat fee of $7250.00

Over 15 units: $7250.00 plus $605.00 for each additional unit over 15

Course #199 Independent Study: $4025.00

MFA PROGRAM

12-15 units: $7250.00

Over 15 units: $7250.00 plus $605.00 for each additional unit over 15

Final Review (#294) only: $250.00

Exhibition (#301) only: $225.00

Final Review (#294) and Exhibition only: $500.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends during the course of their enrollment in the MFA program. TA/Internship stipends are paid as discounts from tuition at the rate of $1000.

OTHER FEES

Late registration: $75.00 (charged after the close of registration September 1st)

Change of program fee: $30.00 (for change of program after September 13th)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

Tuition Payment Deadlines

CONTINUING STUDENTS

WHO EARLY REGISTER NOVEMBER 15-DECEMBER 9

Tuition is due in full on January 2 unless a tuition payment plan is on file with the Cashier prior to January 2 .

CONTINUING STUDENTS

WHO REGISTER JANUARY 12

Tuition is due in full at registration unless a tuition payment plan is filed with the Cashier by January 12.

NEW STUDENTS

WHO EARLY REGISTER ON OR BEFORE JANUARY 10

Tuition is due in full on January 10 unless a tuition payment plan is arranged with the Cashier by January 10.

NEW STUDENTS

WHO REGISTER JANUARY 11

Tuition is due in full at registration unless a tuition payment plan is arranged with the cashier by January 11.

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. VISA and MasterCard will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester.

Full Year Tuition Payment Options

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; administrative fee waived.

Monthly Payment Option B: Ten monthly payments beginning July 1 through April 1; $50 administrative fee waived.

Monthly Payment Option C: Eight monthly payments beginning August 1 through March 1; $50 administrative fee waived.

Monthly Payment Plans

FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A: Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; administrative fee waived.

Monthly Payment Option B: Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; $50 administrative fee waived.

Monthly Payment Option C: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; $50 administrative fee waived.

Other Information

Minimum payments under all plans are $100 per month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1.

Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single $50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the first installment plus a $75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first two installments plus a $100 administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1 1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students withoutstanding financial obligations.

Refund Policy

Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the registrar and follow the Institute's withdrawal procedure.

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Further Technicalities

Prior to
the start of classes: 100%
1st week of classes: 90%
2nd week of classes: 75%
3rd week of classes: 50%
4th week of classes:.....25%
After the
4th week of classes:.....0%

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less $300 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule may apply in cases of complete withdrawals by first semester recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study). First semester Title IV financial aid recipients should contact the Financial Aid office prior to withdrawal to determine eligibility for refunds.

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Cashier's Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

GRADUATION RATE

In 1993-94 the completion or graduation rate for students who entered SFAI in the Fall of 1988 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 27%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information, however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, 415.749.4580.

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "Spring 1995 Changes and Additions" (available from the Registrar) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met

2. Change instructors

3. Change the time and place of any course offering

INTERMEDIA/ INTERDISCIPLINARY COURSES

OFFERED IN VARIOUS DEPARTMENTS

SFAI has a unique approach to interdisciplinary work in the visual arts. All of our interdisciplinary courses are offered in the context of the regular studio departments so that students will have a home base from which to branch into other closely or distantly related media. The interdisciplinary classes are identified in each department listing with * to the left of the course reference number. The interdisciplinary goal is the same as every artistic goal, to utilize whatever media are appropriate to the expressive purpose and to use these media in contexts of appropriate technical knowledge, competence and invention. The role of faculty in these courses and tutorials is to assist students in the exploration of their own particular syntheses of media. The role of department is to provide the necessary technical resources.

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE:

Class Schedule

Period I 9:00am-12:00noon
Period II 1:00pm-4:00pm
Period II I4:15pm-7:00pm
Period IV 7:15pm-10:00pm

Abbreviations and special locations used in this schedule:

CL: Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

TBA: To be arranged

101: In the tunnel behind the Francisco Street stairs

102: In the tunnel behind the Francisco Street stairs

103T: In the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios

Art History, Theory & Criticism

Art History Theory & Criticism

Bill Berkson, Letters & Science Program Director

AH040B

ART HISTORY SURVEY

3 UNITS

This is the second of a two-part introductory survey of art history. The format is half lecture, half discussion group within each 3-hour class session. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Attention will be given to moments of significant contact between peoples—Europeans, Africans, Native Americans, Asians—and the kinds of art, as well as the understandings and misunderstandings, generated by such encounters. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH040B is a required course of all BFA candidates and MFA candidates who have not satisfied 040A/B.

AH140/240D

THE SALON OF 1995

3 UNITS

The "salons" that Charles Baudelaire wrote between 1845 and 1859 constituted current-events reports on the art that appeared in the Paris of his time. In this course, we will invent our own "salon" out of what can be seen of art in various media in the Bay Area (and perhaps elsewhere) during the late winter & spring of '95: shows in galleries, alternative spaces, museums; public & other site-specific works; performances; film & video. (Three guest lectures occur on different Monday evenings at 7:30 p.m.) Presentations in class will deal with the backgrounds (art-historical, cultural, etc) assumed by these manifestations of the art of our time, and discussions will aim at making connections between them in terms of general ideas. Students will be asked to "curate" on paper a theme show including works by at least five artists discussed in the course; the "show" will be accompanied by a catalog essay, checklist, and illustrations. This course may satisfy an Art History Elective at Undergraduate and Graduate level.

AH141/241D

WRITING ART CRITICISM: CRITICAL METHOD/CRITICAL PRACTICE

3 UNITS

In our current period of artistic pluralism, the theory, language and practice of art criticism is often misunderstood, and frequently misused. Critical Method/Critical Practice is a class that will seek to demystify this situation by focusing on art criticism as both the confirmation and questioning of an evolving set of broad cultural values pertaining to the visual arts. Students will be encouraged to formulate their own critical "voice" in a process that defines art criticism as "an argument for or against the significance of an artwork or group of artworks." This course may satisfy Elective Art History at Graduate and Undergraduate levels.

AH142

HISTORY OF WOMEN ARTISTS II: PREHISTORY TO MIDDLE AGES

3 UNITS

This course will examine the artistic, cultural and religious history of women from the prehistoric period until the Middle Ages, in Europe, Africa, Asia and North and South America. Through the study of artifacts, such as stone carvings, pottery, earthworks, tapestries, and manuscript illuminations, we will examine the structure and belief systems of traditional matrilineal, goddess-worshipping societies. In addition, we will study how the traditions that began in these ancient civilizations have endured and evolved into the present time. Works of art as diverse as Navajo rugs, Indonesian sacred weavings, American folk quilts, Peruvian birthing dolls, and Vase Carvings from the English Arts and Crafts Movements, will be placed into a global context in which they function as visual markers or archetypes for women working in the arts both today and through time. This course is intended as a companion to the "History of Women Artists, 1890 to the present" course. This course may satisfy an Art History Elective.

AH198

DIRECTED STUDY IN ART HISTORY, THEORY, AND CRITICISM

3 UNITS

See *Interdisciplinary Program* for description and prerequisites for all Directed Study courses (page 13).

AH199

INDEPENDENT STUDY

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department.

See *Interdisciplinary Program* for description and prerequisites for all Independent Study courses (page 13).

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Art HistorySurvey						
SEMINAR*-	AH	040B.1	Novakov	F	2:30pm-4:00pm	LH
	AH	040B.2	Rabinovitch	F	2:30pm-4:00pm	CR
LECTURE*-	AH	040B	Novakov/ Rabinovitch	F	1:00pm-2:30pm	LH
The Salon of 1995	AH	140/240D	Berkson	M III	4:15pm-7:00pm	LH
Writing Art Criticism	AH	141/241D	Van Proyen	W IV	7:15pm-10:00pm	CR
History of Women Artists II	AH	142	Novakov	W II	1:00pm-4:00pm	LH

Directed Study AH 198 see page 13

Independent Study AH 199 see page 13

*Lecture and Seminar attendance required of all students

Ceramic Sculpture

Ceramic Sculpture

Janis Crystal Lipzin, Program Director; Bill Grubaugh, Technician

CE001

BEGINNING CERAMIC SCULPTURE

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations. This course may satisfy a requirement in Major Studio, Studio Breadth or Studio Elective.

CE001/100

BEGINNING/FURTHER CERAMICS: CONTAINMENT

3 UNITS

This course is a beginning and further ceramic sculpture class that will investigate structures of containment and their relationship to what is contained. An important part of the class will be an open and critical exploration of the conceptual possibilities of this relationship. The exploration of these ideas will form the basis for learning about construction methods and articulation of structures of ceramic (including glazing and firing) and other materials. This class will be work and critique intensive with equal emphasis on technique, aesthetic and conceptual practice. Slides, assignments and possible visiting artists will form part of the course. This course may satisfy a requirement in Major Studio or Studio Elective.

CE100/111

FURTHER CERAMIC SCULPTURE: GLAZES AND KILNS AND THEIR PRACTICAL USES.

3 UNITS

Prerequisite: 6 units of Beginning Ceramic Sculpture

This class will experiment with raw materials and formulate glazes. We will look at glazes and finishes from past and present ceramics. An inquiry will also be made into various kiln construction methods. This course may satisfy a requirement in Major Studio or Studio Elective.

CE198

DIRECTED STUDY IN CERAMIC SCULPTURE

1-6 UNITS

See *Interdisciplinary Program* for description and prerequisites for all Directed Study courses (see page 13).

CE199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for description and prerequisites for all Independent Studies courses (see page 13).

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Beg Ceramic Sculpture	CE	001	Rasmussen	TTH IV	7:15pm-10:00pm	106
Beg/FurCeramics:Containment	CE	001/100	Roloff	MW II	1:00pm-4:00pm	106
Fur CeramicSculpture: Glazes and Kilns and their Practical Uses	CE	100/111	Rasmussen	TTH II	1:00pm-4:00pm	106

Directed Study CE 198 see page 13

Independent Study CE 199 see page 13

Filmmaking

Filmmaking

Janis Crystal Lipzin, Program Director; Roy Ramsing, Technical Supervisor; Rebecca Barten, Office Assistant; Jeff Rosenstock, Equipment Checkout supervisor

F001

BEGINNING FILMMAKING: MOVING IMAGE WORKSHOP

3 UNITS

It is our goal in this one-semester course to introduce the student to the attitudes, the aesthetic background, and essential skills of the artist/filmmaker today. Beginning Filmmaking starts that introduction by immersing the student in several necessary activities: making films, gaining an understanding of the aesthetics of film, and building a knowledge of the historical background of film as art. The class meets with a film artist/teacher twice a week to work on and critique student film projects. The course is planned as a complete foundation experience in the art of the creation of fine-art films. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students. **In addition, students are required to attend weekly technical workshops, which meet on Wednesdays third period, for at least the first half of the semester.** This course may satisfy a requirement in Major Studio or Studio Elective.

F001C

BEGINNING FILMMAKING: MOVING IMAGE WORKSHOP

3 UNITS

This course is an introduction to the ideas and practice of film as a fine art. A fine art approach to film is one that questions assumptions in making a viewing film. It embraces the possibilities of film as a medium of aesthetic or perceptual inquiry, of philosophic or personal expression, more allied to painting and poetry than the traditional idea of 'film.' The course sets out to build confidence in students' ability as film artists, through projects aimed at developing practical skills (such as super-8, projected light, editing) and critical awareness toward their own work. For the first seven weeks, students must also attend the Technical Workshops which meet Wednesdays third period. This course may satisfy a requirement in Major or Studio Elective.

F100B

ALTERNATIVE FILM

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects. **For the first 7 weeks students must also attend the technical workshops which meet wednesdays, third period.** This course may satisfy a requirement in Major Studio or Studio Elective.

F100D

AC/DC PSYCHOTRONIC TELEPLAYS

3 UNITS

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This course may satisfy a requirement in Major Studio or Studio Elective.

F100F

PERSONAL POETIC DOCUMENTARY

3 UNITS

Special attention will be given to the personal and poetic responses, as well as the social responses to the "real world." Of great concern will be the search for a conceptual formulation of what non-fiction film has meant in the past and what it means today. This course may satisfy a requirement in Studio Major or Elective.

F100G

FILM VIDEO SLIDE INSTALLATION

3 UNITS

This course will include 16mm film,, 35mm slides, and 8mm video. Topics to be covered include: installations involved with projection onto architectural interiors and exteriors; model-making to previsualize results; site-specific installations; installations as free-standing sculpture using projection; installation in relation to personal expression; and selecting the best medium to express particular concepts with clarity. Guest artists, field trips, free film stock, slides, and videotape will be provided for class projects. This course may satisfy a requirement in Major Studio or Studio Elective.

F100K

INTERMEDIATE FILMMAKING

3 UNITS

Prerequisite: Beginning Filmmaking

Original research into the sensations, qualities and experience of time in film is the main objective of this largely practical course. Use of 16mm printing, chemicals, loops, found footage, multiple projection, as well as cross-overs with video, sound, projected light form the basis of techniques and esthetics explored, keeping costs low, and film output high. There are frequent screenings of films and other works that use time in an interesting or remarkable way. Students have plenty of opportunity for showing their work as it progresses, and discussing it in the context of films and theoretical ideas of their own choosing. We will show work by both European and American artists including Nicolson, Kren, LeGrice, Iimura, Murphy, Snow, Jacobs, Farrer, Brusweski, Reich, Bryars, Smithson and guests. Students may wish to arrange with the instructors more work in critical studies than practice in order to satisfy a requirement for credit in Elective Art History or Elective Letters & Science. This course may satisfy a requirement in Major or Elective Studio.

F130

UNDERGRADUATE TUTORIAL

3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

F140/241B

FURTHER FILM HISTORY; PERSISTENCE OF VISION: WOMEN, TIME MACHINES AND TECHNOLOGY THROUGH HER EYES 1900-1994

3 UNITS

Throughout this century, cinematic and electronic technologies of representation have had a major impact on our society's means of signification. With the inception of each new technological

medium, women artists have produced classic founding works in time-based media. Beginning with the pioneers of fine-art filmmaking, up through the emerging forms of time-based installation, this course will survey the contributions of women to cinematic and electronic forms of art. Each class meeting will include film and video screenings, critical/theoretical analysis and discussion. Distinguished visiting artists will present and discuss their work. Class reader will include theory, criticism, and the writing of women artists. This course may satisfy a requirement in Major Art History or Art History Elective.

F140/241N

FURTHER FILMMAKING: TROUBLE IN PARADISE

3 UNITS

"Everybody's doin' it, doin' it, What? Where?" (from a turn-of-the-century song.) Critical film history and analysis with a focus on massmedia feature narrative works. From Browning to Hitler to the spectors of the unknown. And the "Freaks" that oozed from out of the closet!!! What could be more sublime (or ridiculous) than an all talking, all singing "Frankenstein?" Ah, supreme witchcraft of the century. Will we ever have enough of you. As with "Muses of Cinema," the aim of this course is towards an intelligent and critical understanding/appreciation of the intricately rich and complex history of cinema and the art of film. This course maysatisfy a requirement in Major Art History or Art History Elective.

F150C

VISITING ARTIST WORKSHOP; INTIMACY/ALIENATION IN EXPERIMENTAL FILM

3 UNITS

Prerequisites: Beginning Film + 1 other Filmmaking class. "Intimacy in film—what does this mean?" This course is divided between practical experience (70%) and critical issues (30%). This course aims to increase the awareness of different approaches in the expression of intimacy/alienation in experimental film as well as to provide information which can be an inspiration to students to develop specific authentic ideas. The course should provide students with a knowledge and insight into the historical origins of portrayals of intimacy in experimental film from the sixties on. It was then that filmshows were stopped, Films were taken in by the police and experimental film became notorious just for that reason. Alienation can have different reasons but all originate from ethnic, political, social or sexual oppression. The ways in which this alienation is expressed in experimental film will be looked at. Students will be expected to make one or more films, which will be discussed in class. Students may choose to portray people, objects special to them, spaces, etc. that they feel intimate about or alienated from...they may portray subjects in both an intimate and an alienating way by using different filmmaking techniques including installation. During the course the students will also be given assignments such as to look into a certain work/filmmaker and make a presentation in class. This course may satisfy a requirement for Major or Elective Studio.

F198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for description and prerequisites for all Directed Study courses (see page 13).

F199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for description and prerequisites for all Independent Studies courses. (see page 13)

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
First-Year Filmmaking: Moving Image Workshop	F	001	Jordan	MW II W III	1:00-4:00pm 4:15- 7pm	26 26
Moving Image Workshop	F	001C	Sherwin/Meter	TTH II W III	1:00-4:00pm 4:15-7pm	8 26
Alternative Film	F	100B	Wong	MW I	9:00am-noon	8
AC/DC Psychotronic Teleplays	F	100D	Kuchar	F I/II	9:00am-4:00pm	8
Personal Poetic Documentary	F	100F	Jordan	MW I	9:00am-noon	26
Film Video Slide Installation	F	100G	Wong	MW II	1:00pm-4:00pm	8
Intermediate Filmmaking	F	100K	Sherwin/Meter	TTH I	9am-noon	8/26
Tutorial	F F	130.1 130.2	Gehr Kuchar	F II F III	1:00-4:00pm 4:15pm-7:00pm	26 26
Further Film History: Persistence of Vision: Women, Time Machines and Technology Through Her Eyes 1900-1994	F	140/241B	Grace	T III	4:15-7:00pm	LH
Fur Filmmaking: Trouble in Paradise	F	140/241N	Gehr	TH II 1	:00-4:00pm	26
Visiting Artist Workshop: Intimacy/Alienation in Experimental Film	F	150C	Sherwin/Meter	TTH III	4:15pm-7:00pm	26
Directed Study	F	198 see page 13				
Independent Study	F	199 see page 13				
Technical workshop	F		Rosenstock	W III	4:15pm-7:00pm	

SPECIALIZED TECHNICAL WORKSHOPS

The first 7 meetings of this workshop are required for students taking Moving Image Workshop. Film Technical Workshops. These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. First-year Film students, particularly Film Majors, should not schedule another class for this time.

Interdisciplinary Program

Interdisciplinary Program

Janis Crystal Lipzin, Program Director; Ann Carter, Coordinator, First Year Core

IN001

FIRST-YEAR INTER-DISCIPLINARY CORE

3 UNITS

The Interdisciplinary Core program continues from Fall semester, and consists of seminar discussion, studio workshops, fieldtrips, and other experimental and experiential activities. It is team-taught by seven regular SFAI faculty and six graduate instructors. The program is designed to encourage visual thinking through the exploration of ideas and interdisciplinary studio projects. The program provides access to SFAI studio departments and their facilities, and an introduction to varied aesthetic, critical and intellectual skills involved in the creative process within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

The class meets as an extended seminar/studio on Tuesday or Thursday, with an additional mandatory workshop on Friday morning.

The 1994-95 Core faculty include: Ann Carter, Sharon Grace, Larry Jordan, Pat Klein, Dona Lantz, Anita Margrill and Al Smith.

IN150/250

INTERDISCIPLINARY SEMINAR

3 UNITS

This seminar is designed for upper-division undergraduates and MFA students who wish to discuss their and others' art in an adventurous, interdisciplinary context. Those working in any medium and/or "beyond categories" are welcome. How these discussions proceed is determined by the combined interests of the individuals who make up the group. We will focus primarily on students' art works as they develop, but there may also be occasional reading assignments (suggested by both instructors and students) which will prompt more far-reaching conversations. The seminar is taught collaboratively by one member each from the studio and non-studio faculties, thus providing two distinct perspectives on art and the various purposes involved. This course may satisfy a requirement for a Studio Elective.

IN152/252

PROFESSIONAL PRACTICES

3 UNITS

This course will cover professional choices and diverse strategies for survival as an artist in today's world, including professional skills and approaches for exhibiting and selling work, dealing with arts institutions, public art, teaching, community residencies, and more. We will discuss basic skill-building, such as portfolio preparation and writing artists' statements, as well as broader issues such as censorship and artists' rights. Field trips and guest lectures by established artists, curators, gallery dealers will provide direct exposure to the field. The course is strongly recommended for graduating seniors and for MFA students in the last year of their program, and it may satisfy a requirement in Elective Liberal Arts or Elective Studio.

IN170B

THE ARTIST-TEACHER:THEORY AND PRACTICE

3 UNITS

Prerequisites: permission of the instructor and completion of IN170A.

Students will be given the opportunity to teach for credit at New Traditions Elementary School. Required commitment includes a minimum of two sessions per week in addition to time spent in research and preparation for the classroom. The class will meet as a group several times to finalize curriculum and negotiate site arrangements. Participation in a final group session at the end of the semester for presentation and evaluation is also required. The instructor will make site visits and meet with students individually to evaluate progress and to provide support as needed.

IN192

AICAD NEW YORK STUDIO

15 UNITS

Major or Studio Elective, plus 3 units Art History or Liberal Arts Humanities Electives, for a total of 15 units. There are only two places per semester. Students are selected by competition. Students for Spring 1995 were selected in Spring 1994. Students for Fall 1995 and Spring 1996 will be selected in March of 1995. See Student Services Office for details.

IN196

UNDERGRADUATE INTERNSHIP

3 UNITS

See the Academic Calendar in this class schedule for application deadline. Internships with off-campus organizations are available for academic credit. Descriptions of available internships are posted in the Student Services Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 units of internship

and/or directed study courses may be applied toward the BFA degree. This course may satisfy a requirement in Major Studio or Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office.

IN 198

DIRECTED STUDY

3 UNITS

Prerequisite: Junior standing

Directed Study provides the opportunity for students to work on special projects with a faculty member who is not giving tutorials. Students must meet with their Directed Study faculty at least three times in the course of the semester in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than three units of IN198 in any one semester, for a maximum of 12 units which may be applied to the BFA degree. Directed Study may satisfy a requirement in Major Studio or Studio Elective. It is for upper-division students only. It requires the permission of an Academic Advisor before the student seeks faculty approval.

IN199

INDEPENDENT STUDY

12 Studio Units

Prerequisites: The student must reach Junior Status (60 semester units completed) by the beginning of the proposed independent study semester. Twenty four of these 60 semester units (the equivalent of one full-time year) must be completed at SFAI prior to the beginning of the proposed independent dtudy semester. Additionally, the student must have a minimum 3.0 cumulative grade point average and must have completed any outstanding incompletes by the application deadline to be eligible for indèpendtent study.

Outstanding undergraduates may propose an Independent Study Project of one semester in length, to be undertaken away from the Bay Area. Such projects will be subject to the approval of a studio faculty sponsor, the Director of Undergradaute Studio Programs, the Director of Letters and Science and the Dean of Academic Affairs. Independent Study credit wil not exceed twelve semester units in the major or elective studio area.

A Letters and Science/Art History project may be taken concurrently, for which a seperate proposal must be made. Credit will not exceed three semester units in Letters and Science.

A maximum of ten Independent Study projects will be approved by the Dean of Academic Affairs during any one semester. Independent Study awards will be announced within two weeks following the application deadline. Independent Study will be awarded based on the content and merit of the individual proposal.

ADDITIONAL INTERDISCIPLINARY COURSES IN STUDIO DEPARTMENTS:

CE001/100 Beginning/Further Ceramics: Containment

F100B Alternative Film

F100G Film/Video/Slide Installation

NG001 Into the Ether

NG041 Issues and Contemporary Artists

NG100 Further New Genres

NG101 Bodies in Space

NG170 Installation: Public Art

NG182 The Recombinant Body...

PH131/231 Photography and Site Specific Installation

SC010 Intermediate Sculpture: Gravity's Rainbow

SC110 Inter-Media Process Art/Critique

Course	Dept		Course #	Faculty	Day Period Time	Studio
First-Year Interdisciplinary Core	IN	001.1	Team	T III/IV	4:15pm-10:00pm	13
	IN	001.2	Taught	TH III/IV	4:15pm-10:00 pm	13
Core Workshops	IN			F I	9am-noon	14 and variable
Interdisciplinary Seminar	IN	150/250	Berger/Berkson	T IV	7:15pm-10:00pm	CR
Professional Practices	IN	152/252	Reasoner	M IV	7:15-10pm	CR
The Artist-Teacher: Theory and Practice-	IN	170B	Reasoner	TBA TBA New Traditions Elementary School		
N.Y. Studio	IN	192				
Internship	IN	196/296	Reasoner	1/30/95	noon-1pm	CR
Directed Study	IN	198 (see description above)				
Independent Study	IN	199 (see description above)				

Letters & Science

Letters & Science

Bill Berkson, Program Director; Dianne Jones, Assistant

LS001B

ORIGINS OF THE MODERN WORLD

3 UNITS

Continues introductory study of major historical events in the Near East, Africa and Southern Europe, from the 15th Century through the development of the European avant-garde in the 19th Century. Course sections meet twice weekly. This course should be taken immediately following LS001A, Mediterranean Civilizations, provides the background for LS10A/B, Methodologies of Modernism, and may satisfy a requirement in Letters & Science.

LS010B

METHODOLOGIES OF MODERNISM

3 UNITS

An examination of twentieth-century cultural history, emphasizing the relationship between the visual arts and systems of critical inquiry, including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material. This course is a Letters & Science residency requirement for graduation and must be taken sequentially. LS010A is offered in the fall and is prerequisite to LS010B in the Spring.

LS020B

SEMINARS IN MYTH, LANGUAGE AND CULTURE

3 UNITS

The course deals with literary themes from around the world. Emphasis on discussion and writing. A consideration of the ways in which language shapes human experience. This is a required course and fulfills the second semester of the two semester English requirement.

LS020T

TUTORS

Please see Continuing Registration Student Instructions on page 4.

LS022/222

ENGLISH FOR FINE ARTS (EFA)

6 UNITS

During the registration period, all new second-language students will be tested in English to evaluate their language proficiency. LS022 is a skills course in fine-arts language designed for foreign students, emphasizing critical, theoretical and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters & Science Elective, or Studio Elective.

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Origins of the Modern World	LS	001B.1	Mondini	TTH	9:00-10:30am	CR
	LS	001B.2	Mondini	TTH	10:30am-12:00pm	CR
	LS	001B.3	Cinnater	TTH	1:00-2:30pm	101
LECTURE*						
Methodologies of Modernism	LS	010B	Beames/Mondini/TBA	F	9:00am-11:00am	LH
SEMINAR*						
Methodologies of Modernism	LS	010B.1	Beames		11:00am -12:30pm	LH
	LS	010B.2	Mondini	F	11:00am-12:30pm	CR
	LS	010B.3	TBA	F	11:00am-12:30pm	101
	LS	010B.4	Beames	F	1:30pm-3:00pm	20B
	LS	010B.5	TBA	F	1:30pm-3:00pm	101
	LS	010B.6	Mondini	F	1:30pm-3:00pm	20A
Seminars in.Myth, Language and Culture						
	LS	20B.1	Morrison, S.	TTH	2:30-4:00pm	20B
	LS	20B.2	Beames	TTH	9:00am-10:30am	20B
	LS	20B.3	Lang	TTH	1:00pm-2:30pm	20B
English for Fine Arts	LS	022/222.1	Cinnater	TTH	9:00am-10:30am	101
	LS	022/222.2	Beames	TTH	10:30am-noon	101
Math For Artists	LS	100P	Manson	TH II	1:00pm-4:00pm	LH
Caribbean Literature	LS	120F	Morrison, S.	TTH	5:30-7:00pm	20B
American Cultural History: The Impact of African American Musical Tradition						
	LS	131D	Crumpler	T II	1:00pm-4:00pm	CR
Directed Study	LS	1 98 see page 13				
Independent Study	LS	199 see page 13				

*attendance required of all students

LS100P

MATH FOR ARTISTS

3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competency leads to an expanded vision of personal artistic possibilities for each of the students. Accordingly, while the material will be presented in a manner which is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical and methodological context. This course may satisfy a Natural Science requirement or Letters & Science Elective.

LS120F

CARIBBEAN LITERATURE

3 UNITS

The literature of the Americas springs from African, Latin American and Indian sources. We will discuss works of literature of the Americas divorced from a Eurocentric viewpoint. We will approach them not only within their political and cultural space, but also as the products of an emerging literary tradition. We will read both male and female writers and explore how gender and class influence the ways experience is recorded and analyzed. Special attention will be given to the ways in which each work exemplifies its distinctive aesthetic values as a result of the curious amalgamation of indigenous traditions and foreign influences. Major writers to be studied include the following: George Lamming, Harold Bascom, Earl Lovelace, V.S. Naipul, Carlos Fuentes, Derek Walcott, Edward Brathwaiter, Jamaica Kincaid, Roger Mais, and Olive Senior. This course satisfies requirements for English, Non-Western Cultural History, and a Letters & Science Elective.

LS131D

AMERICAN CULTURAL HISTORY: THE IMPACT OF AFRICAN AMERICAN MUSICAL TRADITION

3 UNITS

This course will chronicle historical events that helped to shape American society. We will examine the role of the Black church, its political tradition and its profound use of music to elevate the spirit while fighting battles of human dignity. We will also study slave narratives, rural and urban blues, the avant-garde movements of the 1940's and 1950's, the Civil Rights and Black Power movements of the 1960's and 1970's and the visual and musical expressions that evolved from them. Students will be encouraged to attend several Bay Area musical performances. Documentary videos will be shown in class, and occasional guest lecturers will appear. This course may satisfy a Letters & Science Elective or a Non-Western Cultural History Elective.

LS198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for course description and prerequisites (see page 13).

LS199

INDEPENDENT STUDY

3 UNITS

See Interdisciplinary Program for course description and prerequisites.

New Genres

NEW GENRES

Janis Crystal Lipzin, Program Director; Kris Force, Department Manager

NG001

BEGINNING NEW GENRES

INTO THE ETHER
3UNITS

In a world made of media, human expression guides the emergence of new genres. Conceptions of space, form, light, sound, and time provide a baseline for a continuous interaction between the new and old, and a framework for exploring a medium's potential. This class focuses on creating artwork through the use of performance, video, computers, and other media emerging in the late twentieth century, as well as the underlying nature of information: magnetic, neural, and transmissive. This course may satisfy a requirement in Major Studio, or Studio Elective.

NG012

TECHNICAL CLASS

3 UNITS

See Instructor for course description

NG041

ISSUES AND CONTEMPORARY ARTISTS

3 UNITS

An investigation of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc...). This course may satisfy a requirement in Major Studio or Elective Art History.

NG100

FURTHER NEW GENRES

3 UNITS

Prerequisite: NG001or by permission of instructor. Continued work with regular and guest faculty. The usual prerequisites for Further work in New Genres may not apply to this course. Check with the course instructor for dettails. This course may satisfy a requirement in Major Studio or Studio Elective.

NG101

BODIES IN SPACE

3 UNITS

Prerequisite: Junior standing.

Course to meet 6 hours, once a week. This is a combination workshop and studio course and is designed for advanced undergraduate (Junior year and higher) and graduate students. Students from all disciplines are welcome. It is the intent of this course to use urban space as the springboard for making works. This course will encourage a visual anthropology of space; but instead of using our observations to support empirical fact (as in the case of the anthropologist), we will use our observations to construct allegories, metaphors, and suppositions (as in the case of the artist). We will take numerous field trips to urban and suburban locations in order to conduct the necessary research from which to formulate an approach and as a means for making finished works. This course may satisfy a requirement in Major Studio or Elective Studio in New Genres or Sculpture.

NG170

INSTALLATION PUBLIC ART

3 UNITS

This course will function both as a tutorial and a seminar course. During the regular semester (Jan-May) tutorial meetings will be arranged by appointment between the instructor and each student. These meetings will focus on the student's personal directions utilizing concepts and proposals, drawings, models, in any medium or variety of media, as they apply to public art. Real and hypothetical situations will be examined. During the week following the end of the semester (May 8-12 inclusive) students will meet in a seminar situation for the five day period. Finished proposals and models will be presented for group critique. A guest, either a public art consultant or member of a public art agency will attend these seminars. These meetings will take place at Donner Summit in Soda Springs, CA at 7,000 feet in the Sierra. Lodging will be provided free and meals will be served for a nominal fee. This course may satisfy a requirement in Major Studio or Elective Studio in New Genres or Sculpture.

NG171D

READING/WRITING PRIVATE

3 UNITS

Prerequisite: Permission of instructor.

This intensive class will meet only from Jan 19 to March 9. The entire semester's course work will be condensed to fit into the first half of the semester. I will continue, as in the fall, to pick a maximum of fifteen students based on their written work. I shall work both in class and privately with these students; the course will be casually divided into three parts. (1) original writing; (2) research and reading of other texts; (3) continuation of a literary magazine. The work will be intensive. This course may satisfy a requirement in Major Studio, Letters & Science Elective or Studio Elective.

NG182

THE RECOMBINANT BODY: ELECTRIC MEMORY, SPEECH, GENDER AND SUBJECTIVITY IN THE MEDIASCAPE

3 UNITS

PREREQUISITE: Beginning New Genres, some knowledge of electronic media, or permission of instructor.

This is a combination studio/theory class and is designed to provide advanced undergraduates and graduate students with a broad survey of theory and practice in video and digital media. The course will explore new forms of art making within an environment of rigorous critique and production. The self as a social construct is the product of signifying activities. Digital, electronic media make it possible to infinitely recombine image, sound and text on "memory" data bases. This recombinancy makes visible the way data (information) works to create possible new forms that may escape cultural codes. Computer, then, as metaphor for the recombinant self. Opportunity? Loss? Or both? Issues of signature style in digital media, distributed authorship in telecommunications, human-computer interface modes, and conceptual problem solving will be the sub-set of our investigation. We will view the best examples of digital art. Developers/researchers/artists including Rich Gold, Xerox Parc, Mark Dippe, Industrial Light and Magic and Young Harvil, Macromedia will present new tools, award-winning works and discuss technical problem solving. Each student will create an image/sound repertory toward the completion of a work of art. The final project will be a public exhibition in late April. The class is open to all majors. This course may satisfy a requirement in Major Studio or Studio Elective.

NG198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for course description (see page 13).

NG199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for course description (see page 13).

Course	Dept/Course #		Faculty	Day/Period	Time	Studio/Dates
Beginning New Genres	NG	001	Wight	MW II	1:00pm-4:00pm	10
A Technical Class	NG	012	Labat	MW III	4:15pm-7:00pm	9
Issues & Contemporary Artists	NG	041/141/241	Grace	TH III	4:15pm-7:00pm	LH
Further New Genres	NG	100	Labat	MW I	9:00am-noon	10
Bodies in Space	NG	101	Hall/Cucher	F	10:00am-5:00pm	10
Installation: Public Art	NG	170	Kos	May 8-12 TBA 9 & Tutorials by appointment during the semester		
Reading/Writing	NG	171D	Acker	MW IV Jan 19-Mar 9 and by appointment	7:15pm-10:00pm	20B
The Recombinant Body	NG	182	Grace	TTH II	1:00pm-4:00pm	9 & CAL
Directed Study	NG	198	see page 13			
Independent Study	NG	199	see page 13			

Painting/Drawing

Painting/Drawing

Janis Crystal Lipzin, Program Director; David Tangney, Department Manager

PA001

BEGINNING DRAWING

3 UNITS

Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation, and techniques with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort, and an open, probing attitude, the course is designed to integrate the understanding of essential principles with the development of basic skills. This course may satisfy a requirement in Major Studio or Studio Elective.

PA001/100

BEGINNING/FURTHER DRAWING

3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA001 and PA100 for further information. This course may satisfy a requirement in Major Studio or Studio Elective.

PA020

BEGINNING PAINTING

3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Beginning Drawing	PA	001.1	McGaw	TTH I	9:00am-12:00 noon	14
	PA	001.2	Klein	MW III	4:15-7:00pm	14
Beginning/Further Drawing	PA	001/100.1	Williams,F.	MW II	1:00pm 4:00pm	14
	PA	001/100.2	Burgoyne	TTH II	1:00-4:00pm	14
Beginning Painting	PA	020.1	Villa	MW II	1:00pm-4:00pm	117
	PA	020.2	Morgan	TTH II	1:00pm-4:00pm	117
Beg/Fur Painting	PA	020/120.2	Akawie	TTH III	4:15-7 00pm	115
	PA	020/120.3	Klein	M	10-4pm	115
	PA	020/120.4	Appleby	W	10-4pm	115
Beg/Fur Spray Painting	PA	021/121	Akawie	TTH II	1:00-4:00pm	SR
Further Drawing	PA	100.1	TBA	TTH II1	1:00pm-4:00pm	13
	PA	100.2	Tchakalian	F	10:00am-4:00pm	13
	PA	100.3	Lamanet	MW I	9:00am-12:00 noon	13
Further Painting	PA	120.01	Villa	MW III	4:15pm-7:00pm	114
	PA	120.02	Williams,F.	MW I	9:00am-12:00 noon	114
	PA	120.04	Tchakalian	MW II	1:00pm-4:00pm	116
	PA	120.05	Williams	MW III	4:15pm-7:00noon	116
	PA	120.06	Morgan	TTH IV	7:15pm-10:00pm	114
	PA	120.07	McGaw	TTH II	1:00pm-4:00pm	116
	PA	120.08	Hatofsky	TTH I	9:00am-12:00 noon	115
Undergraduate Tutorial	PA	130.1	Klein	T	3-6:00pm	PA
	PA	130.2	Tchakalian	M III	4:15-7:00pm	PA
	PA	130.3	Brooke	F II	1-4:00pm	PA
Undergraduate Seminar	PA	150.1	Villa	W IV	7:00pm-10:00pm	13
	PA	150.2	Anno	M III	4:15-7:00pm	CR

Directed Study PA 198 see page 13

Independent Study PA 199 see page 13

GRADUATE

see page 27

setup, and the imagination. Individual and group critiques are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PA020/120

BEGINNING/FURTHER PAINTING

3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See Course Descriptions for PA020 and PA120 for further information. This course may satisfy a requirement in Major Studio or Studio Elective.

PA20/120.4

BEGINNING/FURTHER PAINTING 3UNITS

The course will emphasize studio time. The more time devoted to painting, the more fluid one becomes with the language of painting, developing a personal vocabulary and sensibility within it. The six-hour length of each class period will allow for intensive instruction through individual tutorials. In addition to studio time, the course will examine trends in post-modern artmaking and the place of painting within them.

PA021/121

SPRAY PAINTING

3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques, including: flat coverage, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of color, light and space. Demonstrations, and presentation of color theory are included. Equipment is provided. This course may satisfy a requirement in Major Studio or Studio Elective.

PA100

FURTHER DRAWING

3 UNITS

Prerequisite: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. As in all Further courses, major emphasis is on cultivation of individual attitudes and ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120

FURTHER PAINTING

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns. This course may satisfy a requirement in Major Studio or Studio Elective.

PA130

UNDERGRADUATE TUTORIAL

3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of painting to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PA150

UNDERGRADUATE STUDIO SEMINAR

3 UNITS

Prerequisite: permission of Instructor.

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. This course may satisfy a requirement in Studio Major or Elective.

PA198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for course description and prerequisites (see page 13).

PA199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for course description and prerequisites (see page 13).

Photography

Photography

Janis Crystal Lipzin, Program Director; Melissa Harris, Department Manager

PH001A

BEGINNING PHOTOGRAPHY

3 UNITS

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH001A requirement may do so by taking a written test of the course content and presenting a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the Beginning Photography course may be waived. This course may satisfy a requirement in Major Studio or Studio Elective.

PH050

UNDERSTANDING PHOTOGRAPHS

3 UNITS

Prerequisite: PH001A or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussions of historical and contemporary work. This course may satisfy a requirement in Major Studio or Studio Elective.

PH053

THE VIEW CAMERA: TRADITIONAL AND NON-TRADITIONAL USES

3 UNITS

Prerequisite: PH001A or equivalent

This is a hands-on studio course to introduce you to the 4x5 view camera and its expansive possibilities in relation to your current work. There will be an emphasis on the exploration of traditional and non-traditional applications. Interdisciplinary approaches will be encouraged. This class may satisfy a requirement for Major or Elective Studio credit.

PH054

COLOR

3 UNITS

Prerequisite: PH001A or equivalent

Introduction to basic color theory and materials for printing the negative. Emphasis and practice is on negative printing. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. This course may satisfy a requirement in Major Studio or Studio Elective.

PH55C

NON-SILVER

3 UNITS

Prerequisite: PH001A or equivalent.

This class will cover cyanotype and van dyke brown printing. Class time will include hands on demonstrations and work sessions, slide presentations, guest speakers and a studio visit as well as critiques and reviews. Students will be expected to purchase supplies they will need, i.e., litho film, paper, sizing and brushes (dry chemistry will be provided). The goal of this class is for each student to become proficient with these two non-silver processes and complete a portfolio of 10-15 finished

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Beginning Photography	PH	001A	Jones	MW I	9:00am-noon	16/20A
Understanding Photographs	PH	050	Wessel	TTH I	9:00am-noon	16/20A
View Camera	PH	53	Steinmetz	W I	9:00am-noon	16
Color	PH	054	Burchard	MW II	1:00pm-4:00pm	20A/16
Non-Silver	PH	055C	Spragens	T III	4:15-7:00pm	20A
Technical Workshop (a): Bookmaking	PH	057a	Noval	W III	4:15-7:00pm	16/Lab 1/18-2/15
Technical Workshop(b): Murals	PH	57b	Dampier	W III	4:15-700pm	16/Lab 2/22-3/29
Technical Workshop (c):Platinum and Palladiumn Primting	PH	57c	Laven	W III	4:15-7:00pm	16/Lab 4/5-5/3
Materials & Methods	PH	058	O'Connor	TH III	4:15-7:00pm	20A/Lab
Special Projects	PH	100B.1	TBA	TBA	TBA	TBA
Image of Self	PH	100S	Lantz	W III	4:15-7:00pm	16
Fur PH: Text and Texture	PH	100Y	Fulton	TTH I	9am-noon	20A/16
Adv. Photo	PH	101A	Levine	MW IV	4:15-7:00pm	16/20A
Street Photography	PH	101B	Wessel	TTH II	1-4:00pm	16/20A
Undergraduate Tutorial	PH	130	Wessel	W II	1-4:00pm	PSR
Photography and Site Specific Installation	PH	131/231	Kim	F I	9:00am-noon	16
Strategies of Presentation	PH	180	Nuño/ Galloway	TTH II	1-4:00pm	20A/16
Senior Thesis	PH	190	Jones	MW II	1:00pm-4:00pm	16/20A

Directed Study PH 198 see page 13

Independent Study PH 199 see page 13

images using one or both of the processes. Class size limited to 10. This course may satisfy a requirement in Major Studio or Studio Elective.

PH57

TECHNICAL WORKSHOPS

3 UNITS

Prerequisite: PH001A or equivalent

PH57a: BOOKMAKING

1 UNIT

This five-week workshop will explore both traditional and non-traditional forms of bookmaking. Through the narrative format, the class will discuss both linear and non-linear narrative approaches to creating a "book." Some traditional methods of book binding will be demonstrated along with exploring zines, books made for "street art" and options for self publishing. We will discuss how artists' books can function in both the "gallery" sphere and in the "public art" sphere. At least two book projects will be assigned and developed during this session. The Technical Workshops may satisfy a requirement in major or studio elective

PH57b: MURAL PRINTING

1 UNIT

Mural Printing is an aesthetic and physical challenge. We will decipher the intricacies of choosing the right negative to enlarge as well as examine the technical challenges of aligning and focusing the enlarger and using manual and machine processing.

PH57c: PLATINUM AND PALLADIUM PRINTING

1 UNIT

Platinum and palladium prints are known and admired for many reasons, among them a long, rich and delicate tonal scale and unmatched archival quality. Although one of the first photographic processes invented, platinum and palladium are rarely explored today by photographers who mistakenly think them too costly in money, time and labor. This five-week workshop aims to demystify and correct these misconceptions. This course will introduce students to these two non-silver processes and will include demonstrations and/or discussions on the following: printing procedures; making original and enlarged negatives suitable for this contact printing process; exploration of different paper/developer combinations; presentation and storage of platinum and palladium prints. By the end of the five weeks, each student will be required to submit a small portfolio of images which demonstrates his or her knowledge of the materials and processes of platinum and palladium printing. Students will purchase $125 of materials from the instructor on the first day of class which will pay for all that is necessary to satisfy the course requirements.

PH58

MATERIALS & METHODS

3UNITS

Prerequisite: PH001A or equivalent

A course investigating black and white photographic processes including pinhole camera photograms, solarization, mural printing, toning, hand-coloring, kodalith and polaroid materials. There will be an emphasis on the relationship of process to image and the integration of both into a coherent body of work. Demonstrations, slide lectures and visits to exhibitions will be included. This course may satisfy a requirement in major or Studio Elective.

PH100B

FURTHER PHOTOGRAPHY—SPECIAL PROJECTS

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100S

IMAGE OF SELF

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

The Image of Self is a class that explores the history of the self-portrait, personal symbolism and archetypes. Reading and research is required as well as class assignments and semester-long personal projects. Students enrolling should currently be working with the concept/genre of self. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100Y

FURTHER PHOTOGRAPHY- TEXT & TEXTURE

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40or by permission of instructor.

The use of text in the process of art making has been one of the profound tools of art over the past thirty years. More recently it has found wide use in the medium of Photography. *Text* is often the subject itself wherein the photograph becomes metaphor whereas *texture* implies an arrangement of particles, the structural quality of a work of art resulting from the artist's use of the medium. This class will explore both of these aspects in their relationship to Photography. A number of cooperative assignments, the use of the written word with imagery, and the application of surface materials to the photograph will be the focus of this class.

PH101A

ADVANCED PHOTOGRAPHY

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

This class is for upper level photography majors who are interested in developing ideas for thematic photography projects within an environment dedicated to developing a rich language of critique. Participants have ample opportunities for in-depth critiques, both verbal and written, as they present proposals for projects and photographic work-in-progress. Readings, videos and slides, field trips and guests will provide a stimualting and rigorous environment within which to explore new strategies for making work, identify and calrify sources of influence and hone anactive verbal and written vocabulary to address work.

PH101B

FURTHER PHOTOGRAPHY: STREET PHOTOGRAPHY

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

Students are expected to develop a working method to address the problems of photographing people in public places. Discussion centers around the bi-weekly presentation of work by each member of the class. In addition, historical and contemporary work will be viewed and discussed. This course may satisfy a requirement in Major Studio or Studio Elective.

PH130

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

Photography

Continued

PH131/231

PHOTOGRAPHY AND SITE SPECIFIC INSTALLATION

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

This course explores the relationship between photography and installation in response to specific sties. The emphasis will be on analyzing scale and developing a mixed-media approach to the use of various materials and techniques in order to expand photographic vocabulary. This course may satisfy a requirement in Major Studio or Studio Elective.

PH180

STRATEGIES OF PRESENTATION

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

The past thirty years have seen a steady waning in the primacy of the matted print as the sole form of presentation for the photograph. The seeds of this change have some of their roots in early techniques of photography, certain painterly techniques, photomontage, etc. The more contemporary shift away from the print has been furthered by forces such as the cross-pollination between art and advertising, contemporary critical theory analyzing both high art and popular culture, and the effect of non-photographer's use of photography in artmaking. This class will respond to the question of how to use the photographic image by investigating alternative uses and formats of the print itself, the codes and tactics of mass media image making, interdisciplinary approaches to photography and the introduction of new technologies in photography. Students will be expected to complete a short research presentation and to develop a final project. This work shall be critiqued in progress and completed for final critique. This course may satisfy a requirement for Elective or Major Studio credit.

PH190

SENIOR THESIS/ADVANCED PROJECTS

3 UNITS

Prerequisites: (upper division) PH001A, PH50, PH40 or by permission of instructor.

The Photography Thesis requirement consists of a photography project, a summary thesis statement and a final exhibition either in the Diego, Stillights or Spring Show. (Please be aware that a complete project may not be fully exhibited in the Spring Show due to space limitations. The student is encouraged to apply for an exhibition in Stillights or the Diego.) This course is also open to non-seniors who are ready to pursue a project or work-in-progress. Non-seniors' enrollment is based on a portfolio review by the instructor. This course may satisfy a requirement in Major or Studio Elective.

PH198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for description and prerequisites for all Directed Study courses (see page 14).

PH199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for course description (see page 13).

See IN297 for general provisions for teaching assistantships (see page 13).

Printmaking

Printmaking

Janis Crystal Lipzin, Program Director; Victoria Cameron, Department Manager

PR001/101

BEGINNING/FURTHER SCREENPRINTING

3 UNITS

This workshop is designed to serve as both an introduction to water-based screen printing for the novice and as an opportunity to focus on personal goals for those students who are already familiar with the medium. The course will acquaint the student with the qualities inherent in hand-drawn and photographic screen printing. We will discuss multi-color printing, ink mixing, curating and the safe handling of materials. Through critical and technical exploration we will match the students' imagery to appropriate media and formal strategies. This course may satisfy a requirement in Major or Studio Elective.

PR002

BEGINNING ETCHING

3 UNITS

Introduction to the medium of intaglio. Through demonstrations and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through print-making. Various methods of making plates—hard and soft ground, dry-point, mezzotint, sugar lift, aquatint, and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and includes preparation of photographic images for intaglio and mono-print. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PR003/103

BEGINNING/FURTHER PHOTO-PRINTMAKING

3 UNITS

A foundation course in the theory and practice of photo-printmaking. The course is intended for photo students as well as those who know nothing of photography. It is for beginners as well as advanced students. The course will include lectures, demonstrations, practical darkroom and studio work as well as individual and group discussions. Darkroom instruction will cover the use of the process camera and the enlarger for creating line and half-tone exposures using techniques for construction and manipulation of images, either photographic or drawn or collaged (for black and white or for multiple color). Print studio instruction will include the practical concerns of photo-lithography, photo-etching, photo-relief etching and photo silk screen printing. The first half of the semester will be concerned with the demonstrations while the second half will focus on the student application of the techniques for their own studio work. Students are expected to work in class as well as outside of class time. This course may satisfy a requirement in Major Studio or Studio Elective.

PR004

BEGINNING LITHOGRAPHY

3 UNITS

Prerequisites: none

Open to undergraduate and graduate students.

Introduction to the world of litography and to the image produced through printing. Open to all students with or without previous knowledge of this print medium. a strong emphasis on drawing as well as the use of photo negatives and xerox is included. Tools, materials, chemistry used for both positive and negative plates as well as stone are covered through demonstrations and discussions. Emphasis is placed on the student's individual point of view and his or her visual translation. Techniques of multicolor printing and use of materials, paper, etc. and how they affect the images are covered. General studio procedures with a strong emphasis on safety practices are integrated with image-making. One to one critiques and discussion are scheduled as appropriate. One of the goals of this class is to provide solid information that the student can work independently. Students are expected to attend class. This course may satisfy a requirement in Major Studio or Studio Elective.

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Beg/Fur Screenprinting	PR	001/101	Smith	MW III	4:15-7pm	1
Beginning Etching	PR	002	Valesco	TTH II	1-4:00pm	2
Beg/Fur Photo Printmaking	PR	003/103	Graf	TTH II	1-4:00pm	3
Beginning Lithography	PR	004	Kluge	MW I	9:00am-noon	4
Plate Photo Litho	PR	008/108	Kluge	M II	1:00-4:00pm	4
History of Printmaking	PR	040/140/041	Johnson, R	TH	4:00pm-7:00pm Crown Point Press 657 Howard St.	
Further Etching	PR	102	Smith	MW II	1:00pm-4:00pm	1
Further Lithography	PR	104	Kluge	W II	1:00pm-4:00pm	4
Illustrated Books	PR	106	Hobson	F I/II	9:00am-4:00pm	2

Directed Study PR 198 see page 13

Independent Study PR 199 see page 13

Printmaking

Continued

PR8/108

PLATE PHOTO LITHO (POSITIVE, NEGATIVE DIRECT DRAWN)

1.5 OR 3 UNITS

Prerequisites: completion of beginning course in Printmaking or equivalent.

Open to undergraduate or graduate students.

This course can be taken in conjunction with PR104 Further Litography. Use of aluminum plates (directly drawn) as well as positive and negative photoplates, with a strong emphasis on multicolor image-making is the basis of the course. Students are exposed to special techniques as to facilitate expansion of their experience. The use of the traditional printing press as well as the offset proof press will be explored. The development of the student's idea, writing of artist's viewpoint or statement, preparation of the image and the completion of small editions will be encouraged. General studio procedures with a strong emphasis on safety practices are integrated with image-making. Students are expected to attend class as well as work independently. This course may satisfy a requirement in Major Studio or Studio Elective.

PR040

HISTORY OF PRINTMAKING

3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec and Picasso are studied in depth. The course stresses both technique and creativity. Required of all majors, this course may satisfy a requirement in Major or Elective Art History.

PR102

FURTHER ETCHING

1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media.

Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, mono-type, and engraving. Various kinds of imagery are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media. This course may satisfy a requirement in Major Studio or Studio Elective.

PR104

FURTHER LITHOGRAPHY

1.5-3 UNITS

Prerequisite: Successful completion of Beginning course in Printmaking or equivalent.

This course provides a more extensive exploration of lithography as a process for creative image-making. The course is designed for those students who have had previous print experience in lithography as well as those who have had experience in print but no previous experience in lithography. Basic techniques related to lithography will be reviewed. Expansion on the techniques on positive and negative plates as well as stone lithography will form the basis of the course. The goal of the course is for the student to develop a point of view with solid examples in print that reflect the philosophy and the interest of the student. One-to-one critiques and group discussions will be scheduled as appropriate. The preparation of portfolios and of the writing of the artist's statement is encouraged. General studio procedures with a strong emphasis on safety practices are integrated with image-making. Students are expected to attend class as well as work independently. This course may satisfy a requirement in Major or Studio Elective.

PR106

ILLUSTRATED BOOKS BAY AREA RESOURCES

3 UNITS

This is a workshop class meeting Friday mornings and afternoons that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. We will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many Bay Area presses and workshops that make the Bay Area a center for limited-edition publication. This course may satisfy a requirement in Major or Studio Elective.

PR198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for course description (see page 13).

PR199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for course description (see page 13).

Sculpture

Sculpture

Janis Crystal Lipzin, Program Director; James Blevins, Department Manager

SC001

BEGINNING SCULPTURE

3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works. This course may satisfy a requirement in Major Studio or Studio Elective.

SC010

INTERMEDIATE SCULPTURE: GRAVITY'S RAINBOW

3 UNITS

Prerequisite: Preferably two, but at least one semester of Beginning Sculpture.

By exploring a variety of structural solutions using wood and steel, students will be encouraged to develop their own spatial and conceptual vocabulary in adventurous, three-dimensional work. Through an interdisciplinary, architectonic approach to sculpture, this intermediate course emphasizes studio production as craft, process, environment and language. Making art is approached as an intellectual, as well as an emotional, process. Participating in class discussions of their own and fellow student's work, students will begin to shape their 'critical eye.' Lectures will highlight the relationship between sculpture and architecture. This course may satisfy a requirement in Major Studio or Studio Elective.

SC040

HISTORY OF SCULPTURE

3 UNITS

This course covers the significance of artmaking (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century. Because art history can be a tool for making art in the studio, SC040 will help students develop a solid historical context that they can use as a resource for their own artmaking. History of Sculpture is required of all majors and satisfies a requirement in Major or Elective Art History.

SC100

FURTHER SCULPTURE

3 UNITS

Prerequisite: SC001 or permission of the Instructor.

Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students have a sufficient command of materials and techniques in their chosen areas of interest to achieve their artistic ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

SC110

INTER-MEDIA PROCESS ART/CRITIQUE

3 UNITS

Prerequisite: Junior or Senior standing.

This is an advanced course for students who are interested in an interdisciplinary and intermedia approach to art making. We will be emphasizing the process aspect of art; the living, transient quotient of materials, ideas or systems possible in an artwork such as growth, decay, work, flight, etc. The critique elements the class will look at: varied art methodologies, developing a critical language about your work, contextual issues, installation, incorporation and visualization of information from outside the art world (science, industry). A technical portion of the class will be working with basic electrical circuits using household current, an introduction to simple fluid and mechanical systems, pumps, fans, etc. There will be three major critiques during the semester of two days each where everyone is expected to present work. Slides, readings/discussions and in-class work time fill out the rest of the semester. Being familiar with the work of the Swiss artists, Peter Fishli and David Weiss and the American artist, Ann Hamilton, would be helpful in the context of this class. This course may satisfy a requirement in Major Studio or Studio Elective.

SC198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for course description (see page 13).

SC199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for course description (see page 13).

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Beginning Sculpture	SC	001	Berger	MW I	9:00am-noon	103
Intermed. Sculp:Gravity's Rainbow	SC	010	Margrill	TTH II	1-4 pm	103
History of Sculpture	SC	040/140/241	Berger	W II	1pm-4pm	CR
Further Sculpture	SC	100	Burgoyne	TTH I	9:00am-noon	103
Inter-media Process Art/Critique	SC	110	Roloff	MW III	4:15pm-pm	103
Directed Study	SC	198 see page 13				
Independent Study	SC	199 see page 13				

Graduate Program

MFA COURSE REQUIREMENTS

THE CURRICULUM OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW:

FIRST SEMESTER

Graduate Critique Seminar (in your area)	6 units
Graduate Tutorial (in or out of your area)	3 units
Art History, Theory and Criticism	3 units
Interdisciplinary Studio Seminar	3 units

SECOND SEMESTER

Graduate Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Art History, Theory and Criticism	3 units
Graduate Elective*	3 units
Intermediate Review	0 units

THIRD SEMESTER

Graduate Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Art History, Theory and Criticism	3 units
Internship/TAProgram	3 units
Exhibition and Catalog	0 units

FOURTH SEMESTER

Studio Critique Seminar (in your area)	6 units
Graduate Tutorial (in or out of your area)	3 units
Internship/TAProgram	3 units
General Elective*	3 units
Final Review	0 units
Exhibition and Catalog	0 units
Total	60 units

*General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticisms; additional internships/teaching assistantships; the Professional Practices course; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected undergraduate studio courses. All students must fulfill the BFAart history requirement in the major prior to or concurrent with their enrollment in the MFAprogram, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFAprogram without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units

SECOND SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units
Total	30 units

Graduate Program ★ Class Schedule

GRADUATE PROGRAM

Pegan Brooke, Program Director

Course	Dept	Course#	Faculty	Day /Period	Time	Studio	Description
Graduate Interdisciplinary Seminars	GR	200.1	TBA	T II	1:00pm-4:00pm	10	page28
	GR	200.2	TBA	TH I	9:am-12noon	8	

POST-BACCALAUREATE PROGRAM

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
Post-Baccalaureate Seminar	PB	200	Klein	T IV	7:15-10pm	731/20B	page 28

GRADUATE ART HISTORY, THEORY & CRITICISM

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
The Salon of 1995	AH	140/240D	Berkson	M III	4:15-7pm	LH	page 28
Writing Art Criticism	AH	141/241D	Van Proyen	W IV	4:15-7pm	CR	page 28
Visual Art and Communication Media: Culture in Crisis	AH	241C	Riley	W III	4:15pm-7:00pm	CR	page 28

GRADUATE FILMMAKING

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
Fur Film History: Persistence of Vision; Women, Time Machines and Technology Through Her Eyes	F	140/241B	Grace	T III	4:15-7pm	LH	page 28
Fur Film History: Trouble in Paradise	F	140/241N	Gehr	TH II	1:00pm-4:00pm	26	page 28
Graduate Critique Seminar in Filmmaking	F	200	Sherwin/Meter	W IV	7:15pm-10:00pm	26	page 28
				F III	4:15pm-7:00pm	LH	page 28
Graduate Tutorial	F	230.1	Gehr	T II	1:00pm-4:00pm	26	page 28
	F	230.2	Anker	T I	9am-12noon	26	
Graduate Intermediate Review	F	292	Brooke	TBA	TBA	TBA	page 29
Graduate Final Review	F	294	Brooke	TBA	TBA	TBA	page 29
Graduate Teaching Assistantship	F	297	Brooke	TBA	TBA	TBA	page 29
Specialized TechnicalWorkshop	F	Tech	Rosenstock	W III	4:15pm-7:00pm	26	page 29

GRADUATE INTERDISCIPLINARY

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
Senior IN Seminar	IN	150/250	Berger/Berkson	T IV	7:15-10pm	CR	page 29
Professional Practices	IN	152/252	Reasoner	M IV	7:15-10pm	CR	page 29
Graduate Internship	IN	196/296	Reasoner	1/30/95	noon-1:00pm	CR	page 29
Teaching Assistantship	IN	297	Brooke	TBA	TBA	TBA	page 29
MFA Exhibition	IN	301	Anno	TBA	TBA	TBA	page 30

GRADUATE LETTERS AND SCIENCE

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
English for Fine Arts	LS	022/222.1	Cinnater	TTH	9-10:30am	101	page 30
	LS	022/222.2	TBA	TTH	10:30am-12 noon	101	

GRADUATE NEW GENRES

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
Graduate Critique Seminar	NG	200	Grace	TH I	9am-noon	10	page 30
				F III	4:15pm-7:00pm	LH	page 30
Graduate Tutorial	NG	230.1	Hall	W III	4:15pm-7:00pm	10	page 30
	NG	230.2	Labat	W IV	7:15-10pm	10	
Intermediate Review	NG	292	Brooke	TBA	TBA	TBA	page 30

Graduate Program ★ Class Schedule

Continued

GRADUATE NEW GENRES continued

Graduate Final Review	NG	294	Brooke	TBA	TBA	TBA	page 30
Graduate Teaching Assistantship	NG	297	Brooke				page 30

GRADUATE PHOTOGRAPHY

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
Photography and Site Specific Installation	PH	131/231	Kim	F I	9:00am-noon	16	page 30
SEMINAR Graduate Critque Seminars	PH PH	200.1 200.2	Fulton Chamberlain	T III TH IV	4:15-7:00pm 7:15-10pm	16 16	page 30
SEMINAR Contemporary Issues Seminars	PH	200L	Fulton TBA(2nd class)	Th III	4:15-7pm	16	page 30
Graduate Tutorial	PH PH PH PH	230.1. 230.2 230.3 230.4	Wessel Wessel TBA TBA	W I W I TBA TBA	9:00am-12:00 noon 9:00am-12:00 noon TBA TBA	PSR PSR PSR PSR	page 30
Intermediate Review	PH	292-3	Brooke	TBA	TBA	TBA	page 30
Graduate Final Review	PH	294-6	Brooke	TBA	TBA	TBA	page 30
Graduate Teaching Assistantship	PH	297	Brooke				page 30

GRADUATE PRINTMAKING

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
History of Printmaking	PR	!40/241	Johnson	TH III	4:15pm-7pm	Crown Point Press	page 23
Graduate Critique in Printmaking	PR	200	Graf	T III F III	4:15pm-7:00pm 4:15pm-7:00pm	CR LH	page 31 page 28
Graduate Tutorial	PR PR	230.1 230.2	Smith Graf	M I T I	9am-12noon 9am-12noon	Grad Studio Grad Studio	page 31
Intermediate Review	PR	292	Brooke	TBA	TBA	TBA	page 31
Graduate Final Review	PR	294	Brooke	TBA	TBA	TBA	page 31
Graduate TeachingAssistantship	PR	297	Brooke				page 31

GRADUATE PAINTING/SCULPTURE

Course	Dept	Course#	Faculty	Day/Period	Time	Studio	Description
History of Sculpture	SC	140/241	Berger	W II	1:00pm-4:00pm	CR	Page 24
Graduate Critique Seminars	PS PS PS PS	200.1* 200.2* 200.3* 200.4*	McCormack Rasmussen Anno Villa	M III TH IV W III T II	415pm-7:00pm 7:15pm-10:00pm 415pm-7:00pm 1:00pm-4:00pm	731 731 731 731	page31
(*also includes F 4:00pm-7:00pm LH)							
Graduate Tutorial	PS PS PS PS PS	230.1 230.2 230.3 230.4 230.5	Lamanet McGraw Berger Van Proyen Roloff	W II T III M II W III W I	1-400pm 4:15pm-7:00pm 1:00pm-4:00pm 4:15-700pm 9am-noon	731 731 731 731 731	page 31
Intermediate Review	PS	292	Brooke	TBA	TBA	731	page 31
Graduate Final Review	PS	294	Brooke	TBA	TBA	731	page 31
Graduate Teaching Assistantship	PS	297	Brooke				page 31

Graduate Program

Continued

GRADUATE PROGRAM

GR200

INTERDISCIPLINARY SEMINAR

3 UNITS

All first semester graduate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed.

POST-BACCALAUREATE PROGRAM

PB20

POST-BACCALAUREATE SEMINAR

All Post-Baccalaureate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials will be stressed.

ART HISTORY, THEORY & CRITICISM

AH140/240D

THE SALON OF 1995

3 UNITS

The "salons" that Charles Baudelaire wrote between 1845 and 1859 constituted current-events reports on the art that appeared in the Paris of his time. In this course, we will invent our own "salon" out of what can be seen of art in various media in the Bay Area (and perhaps elsewhere) during the late winter & spring of '95: shows in galleries, alternative spaces, museums; public & other site-specific works; performances; film & video. (Three guest lectures occur on different Monday evenings at 7:30 p.m.) Presentations in class will deal with the backgrounds (art-historical, cultural, etc) assumed by these manifestations of the art of oaur time, and discussions will aim at making connections between them in terms of general ideas. Students will be asked to "curate" on paper a theme show including works by at least five artists discussed in the course; the "show" will be accompanied by a catalog essay, checklist, and illustrations. This course may satisfy an Art History Elective at Undergraduate and Graduate level.

AH241C

VISUAL ART AND COMMUNICATION MEDIA: CULTURE IN CRISIS
3 UNITS

Seminar will examine contemporary visual arts in cross section to locate a definition for the art of the moment. Through art, art exhibitions, film and videotape screenings, television and print media the course will explore the relationship of the individual to forms of "authority," personal expression and the role of representation, art historical antecedents, and the current crisis of the document. Discussions will be based on modern vision as a result of photographic investigation, contemporary art practices, the artist's use of multiple mediums, photography, film and electronic media in the production of meaning and in the dynamic interrelationship of fact, fiction and fantasy. Seminar participants are expected to attend screenings and visit local exhibitions, identify subjects of interest related to the course, lead seminar discussions and direct research projects. This course may satisfy a Graduate Art History, Theory and Criticism requirement.

AH141/241D

WRITING ART CRITICISM: CRITICAL METHOD/CRITICAL PRACTICE

3 UNITS

In our current period of artistic pluralism, the theory, language and practice of art criticism is often misunderstood, and frequently misused. Critical Method/Critical Practice is a class that will seek to demystify this situation by focusing on art criticism as both the confirmation and questioning of an evolving set of broad cultural values pertaining to the visual arts. Students will be encouraged to formulate their own critical "voice" in a process that defines art criticism as "an argument for or against the significance of an artwork or group of artworks." This course may satisfy Elective Art History at Graduate and Undergraduate levels.

FILMMAKING

F140/241B

FURTHER FILM HISTORY; PERSISTENCE OF VISION: WOMEN, TIME MACHINESAND TECHNOLOGY THROUGH HER EYES 1900-1994

3 UNITS

Throughout this century, cinematic and electronic technologies of representation have had a major impact on our society's means of signification. With the inception of each new technological medium, women artists have produced classic founding works in time-based media. Beginning with the pioneers of fine-art filmmaking, up through the emerging forms of time-based installation, this course will survey the contributions of women to cinematic and electronic forms of art. Each class meeting will include film and video screenings, critical/theoretical analysis and discussion. Class reader will include theory, criticism, and the writing of women artists. This course may satisfy a requirement in Major Art History or Art History Elective.

F140/241N

FURTHER FILM HISTORY/TROUBLE IN PARADISE

3 UNITS

"Everybody's doin' it, doin' it, What? Where?" (from a turn-of-the-century song.) Critical film history and analysis with a focus on mass media feature narrative works. From Browning to Hitler to the spectors of the unknown. And the "Freaks" that oozed from out of the closet!!! What could be more sublime (or ridiculous) than an all talking, all singing "Frankenstein?" Ah, supreme witchcraft of the century. Will we ever have enough of you? As with "Muses of Cinema," the aim of this course is towards an intelligent and critical understanding/appreciation of the intricately rich and complex history of cinema and the art of film. This course may satisfy a requirement in Major Art History or Art History Elective.

F200

GRADUATE CRITIQUE SEMINAR IN FILMMAKING

6 UNITS

Prerequisite: MFA standing
As well as providing a space for students to raise and discuss issues concerning their own work, the seminar group will look at ideas concerning OPENNESS & HETEROGENITY of structure and thought in a film. It will draw particularly on European independent and avant-garde films for reference. Additional information available at registration.

F230

GRADUATE TUTORIAL

3 UNITS

The Filmmaking department organizes graduate advising on a tutorial basis. Students in the first through fourth semesters of the MFA program in Film must register for a graduate-level tutorial. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F292

GRADUATE INTERMEDIATE REVIEW

0 UNITS

Each MFA Filmmaking student is required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294

GRADUATE FINAL REVIEW

0 UNITS

Each MFA Filmmaking student is required to register for Final Review at the beginning of their 3rd, 4th or final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

F297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships.

Specialized Technical Workshops

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. First-year Film students, particularly Film Majors, should not schedule another class for this time.

INTERDISCIPLINARY

IN150/250

SENIOR SEMINAR

3 UNITS

This seminar is designed for upper-division undergraduates and MFA students who wish to discuss their and others' art in an adventurous, interdisciplinary context. Those working in any medium and/or "beyond categories" are welcome. How these discussions proceed is determined by the combined interests of the individuals who make up the group. We will focus primarily on students' art works as they develop, but there may also be occasional reading assignments (suggested by both instructors and students) which will prompt more far-reaching conversations. The seminar is taught collaboratively by one member each from the studio and non-studio faculties, thus providing two distinct perspectives on art and the various purposes involved.

IN152/252

PROFESSIONAL PRACTICES

3 UNITS

This course will cover professional choices and diverse strategies for survival as an artist in today's world, including professional skills and approaches for exhibiting and selling work, dealing with arts institutions, public art, teaching, community residencies, and more. We will discuss basic skill-building, such as portfolio preparation and writing artists' statements, as well as broader issues such as censorship and artists' rights. Field trips and guest lectures by established artists, curators, gallery dealers will provide direct exposure to the field. The course is strongly recommended for graduating seniors and for MFA students in the last year of their program, and it may satisfy a requirement in Elective Liberal Arts or Elective Studio.

IN296

GRADUATE INTERNSHIP

3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in two semesters of the MFA program. Both internships and teaching assistantships carry 3 semester units of credit.
Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.
Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester.
Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.
Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility.
Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. A list of possible internships is available in the Student Services office. However, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in residence, apprentice, or administrative assistant.
Faculty members may be interested in taking on a personal apprentice, even if their teaching assistantship slots have been filled. Program Directors have final approval on all internships.
All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.
Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services office: 749.4525.

IN297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

Either a teaching assistantship or an IN296 internship is required during two semesters of the MFA program. Both internships and teaching assistantships carry 3 semester-units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester.
A teaching assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.
Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's office a few weeks before early registration for that semester. Students who choose a teaching assistantship must get the authorization of the Registrar and the approval of both the faculty member and the Graduate Program Director. The faculty member will be responsible for the final grade (Pass or Fail).
Questions concerning the teaching assistantship program may be addressed to the Registrar or to the appropriate Program Director.

Graduate Program

Continued

IN301

MFA EXHIBITION

3 UNITS

May 1995
Each graduating MFA student needs to register for this class, both fall and spring semesters of the they plan to graduate and participate in the Sping MFA exhibition. In addition, is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

LETTERS & SCIENCE

LS022/222

ENGLISH FOR FINE ARTS

6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

NEW GENRES

NG200

GRADUATE CRITIQUE SEMINAR IN NEW GENRES

6 UNITS

The NG department offers a graduate studio critique seminar, which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

NG230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. students must register for at least one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of the students work in order to help students achieve clarity of expression. Students make individual appointments with the instructors.

NG292

INTERMEDIATE REVIEW

0 UNITS

Each New Genres MFA student is required to register for Intermediate Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

NG294

GRADUATE FINAL REVIEW

0 UNITS

Each MFA New Genres student is required to register for Final Review at the beginning of their 3rd, 4th or final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

NG297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 29).

PHOTOGRAPHY

PH131/231

PHOTOGRAPHY AND SITE SPECIFIC INSTALLATION

3 UNITS

This course explores the relationship between photography and installation in response to specific sites. The emphasis will be on analyzing scale and developing a mixed-media approach to the use of various materials and techniques in order to expand photographic vocabulary. This course may satisfy a requirement in Major Studio or Studio Elective.

NOTE: PHOTOGRAPHY GRADUATE STUDENTS MUST BE REGISTERED FOR EITHER A SEMINAR OR TUTORIAL WITH A REGULAR MEMBER OF THE PHOTOGRAPHY DEPARTMENT EACH SEMESTER OF THEIR PROGRAM.

PH200

GRADUATE CRITIQUE SEMINARS IN PHOTOGRAPHY

6 UNITS

The Photography Department offers graduate studio critique seminars, which emphasize the group discussion and critique of students' work in the context of contemporary theory. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of photography in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH292

INTERMEDIATE REVIEW

0 UNITS

Each MFA photography student is required to register for Intermediate Reviews and present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294

GRADUATE FINAL REVIEW

0 UNITS

Each MFA Photography student is required to register for Final Review at the beginning of their 3rd, 4th or final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

PH297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 29).

PRINTMAKING

PR200

GRADUATE CRITIQUE IN PRINTMAKING

6 UNITS

The Printmaking department offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

PR230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of printmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR292

INTERMEDIATE REVIEW

0 UNITS

Each MFA printmaking student is required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294

GRADUATE FINAL REVIEW

0 UNITS

Each MFA Printmaking student is required to register for Final Review at the beginning of their 3rd, 4th or final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

PR297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general description of teaching assistantships (see page 29).

PAINTING/ SCULPTURE

PS200

GRADUATE CRITIQUE SEMINARS IN PAINTING, SCULPTURE, CERAMICS

6 UNITS

The Painting department, in conjunction with the Sculpture/Ceramic Sculpture department, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

PS230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in Painting/Sculpture. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of painting/sculpture in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PS230.5

THE GAP: STUDENT DESIGN/CONSULTING TEAM
3 UNITS

To work with a group of interested students in the development of a design/consulting team for the new Graduate Center (Gap Building). This team would experience many phases of the design process: develop a communication-feedback process among the various constituencies of the Art Institute, research and gather information about the building, look at program and curriculum needs and possibilities, consider the balance between imaginative ideas and real costs and design constraints, etc. This course is intended to provide experiences that engage in real-world design processes, give voice to the potential users of this facility and engage in design practices that are becoming common in contemporary public art. The architect for the design of the Center may not be hired at the time of this course; the team can still do valuable advance-work for the project. Other architect and design professionals are possible guests in the course.

PS292

INTERMEDIATE REVIEW

0 UNITS

Each MFA Painting/Sculpture student is required to register for Intermediate Review (PS292-3) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two consecutive reviews will be dismissed from the program.

PS294

GRADUATE FINAL REVIEW

0 UNITS

Each MFA Painting/Sculpture student is required to register for Final Review at the beginning of their 3rd, 4th or final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

PS297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (page 29).

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